



Eric Johnson

tones



HAL • LEONARD



Eric Johnson

tones

*Special thanks to Dave Sebree for his
assistance with the music transcriptions.*

*Cover Photo: Victoria Pearson
Inside Photos: Max Crace*

ISBN 0-7935-3111-x



7777 W. BLUEMOUND RD. P.O. BOX 13812 MILWAUKEE, WI 53213

Copyright ©1995 by HAL LEONARD CORPORATION
International Copyright Secured All Rights Reserved

For all works contained herein:
Unauthorized copying, arranging, adapting, recording or public performance is an infringement of copyright.
Infringers are liable under the law.



Eric Johnson

tones

55 *bristol shore*

38 *desert song*

21 *emerald eyes*

12 *friends*

29 *off my mind*

4 *soulful terrain*

43 *trail of tears*

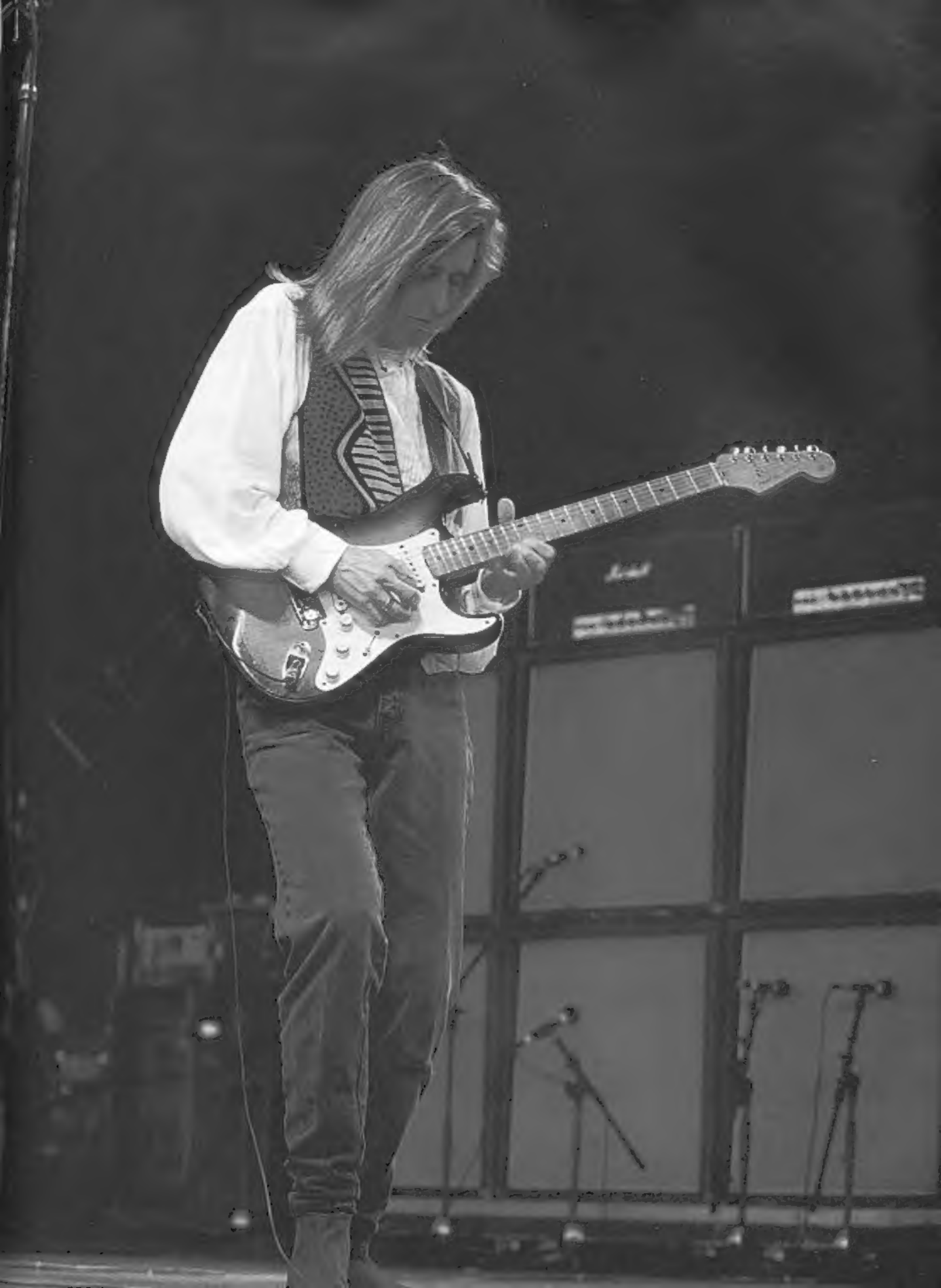
78 *victory*

68 *zap*

86 *NOTATION LEGEND*





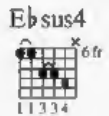
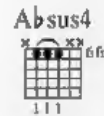
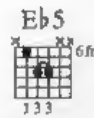
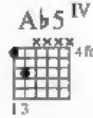
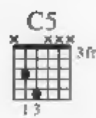
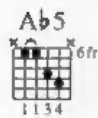






Soulful Terrain

By Eric Johnson



A Intro

Moderately Fast Rock ♩ = 140

Ab sus4

Eb7

Ab sus4

Ebm(add9)/Gb

Gb6(sus2)

Gtr. 1 (elec.)

Gtr. 2 (elec.)

slight dist. *w/ delay slight dist. hybrid picking let ring let ring let ring

TAB

*digital delay repeats cont., next 20 measures

Eb7

Ab sus4

1., 2., 3., 4.,

Ebm(add9)/Gb Gb6sus2

5. (Ab sus4)

Ab5

Gtr. 1

Gtr. 2

let ring let ring let ring w/ bar

TAB

*slashes in parenthesis represent delay repeats.

Gtr. 1 tacet

*Gb5

Eb5

Gb5

Eb5

8va

let ring

TAB

*chords implied by bass gtr.

B

Gb5

Eb5

Gb5

Eb5

8va

TAB

*note in parenthesis played 2nd time only.

1.

8va

G♭5 E♭5 G♭5 E♭5

2.

Gtr. 1

C5 A♭5 C5 A♭5

*Gtr. 2

loco

*with added gain

Gtr. 3: w/ Fill 1, 3rd time only

(cont. in notation)

C5 B♭5 A♭5 IV B♭5 E♭5

Gtr. 3

Gtr. 2 divisi

w/ bar

Fill 1

Gtr. 3

f

full

TAB

D

Gtr 3 (dist.) (E \flat 5) A \flat 5 G \flat 5 G \flat 6 A \flat sus4 A \flat 5 E \flat 5 A \flat sus4 A \flat 5 G \flat 5 G \flat 6 A \flat sus4 A \flat 5 E \flat 5

w/ bar

(8)

Gtrs. 1 & 2

(7)

(2nd time) To Coda 1

(3rd time) To Coda 2

A \flat sus4 A \flat 5 G \flat 5

G \flat 5add13 A \flat sus4 A \flat 5 E \flat 5

A \flat sus4 A \flat 5 G \flat 5

A \flat 5

w/ bar

(8)

(7)

Gtr 1 tacet

G \flat 5

E \flat

G \flat

E \flat 5

8va----

Gtr 3

Gtr. 2

*Gtr 2

f

w/ bar

let ring-----

Gtr 4 (dirty elec.)

divisi

(8)

*reduced gain

The musical score for 'E' by The Beatles is presented in a single system. The guitar part is written on a treble clef staff in E minor, featuring a melodic line with eighth and sixteenth notes, and a rhythmic accompaniment of eighth notes. The bass part is written on a bass clef staff, providing a steady eighth-note accompaniment. Above the guitar staff, the chord progression is indicated as Gb5, Eb5, Gb5, and Eb5. Below the bass staff, a fretboard diagram shows the fret numbers for the bass notes: 16, 16, 14, 14, 13, 13, 14, 14, 13, 13, 14, 14, 13, 15, 15, 18, 16, 15, 0, 0, 0.

Riva Gb5 Eb5 Gb5 Eb5

16 16 14 14 13 13 14 13 14 16 14 13 15 16 15
 9 9 7 7 6 6 6 6 7 6 7 9 4 6 6 6 8 8

G♭ Eb G♭5 C5

Gtr 1 w/ Fall 2

Gtr 1

*Gtr 2 loco

Ria

(16) 9 16 14 14 13 13 14 14 7 7 6 6 14 14 7 7 13 13 14 8 16 8 (16) 8

12

*With added gain

Fill 2
Gtr 3

The musical notation is on a single staff. It begins with a treble clef and a key signature of one flat (B-flat). The tempo/mood is marked 'mf'. The notation includes several eighth and sixteenth notes, some beamed together. There are two 'v' marks above the staff, one at the beginning of a phrase and another later. A wavy line above the staff indicates a volume swell. Below the staff, there are fret numbers: '14' and '11'. A bracket labeled '(11)' is positioned below the '11'. The text 'w/ bar' is written above the staff near the end. The notation ends with a double bar line.

TAB

*wedges indicate volume swells w/ gtr's volume knob.

⊕ Coda 1

F Guitar Solo

G♭5 A♭5 B♭5/F G♭

Clim. 1 & 2

Citr. 1

ff

w. wah wah

A5

B♭5/B♭

B♭5/F

full

G♭5

A5

E♭5/B♭

full

wah off

Chtr 3 Eb5 Ab5 Gb5 Ab5 Eb5 Ab5 Gb5 Ab Eb5

8va

14 13 16 14 13 (13) 14 13 15 (15) 15 13 11 13 11 13 10 11 10 (10) 11 13

1/2

Gtrs 1 & 2 Rhy Fig. 1 End Rhy Fig. 1

Gtrs. 1 & 2. w/ Rhy Fig. 1, 4 1/2 times, simile

Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

8va

ful.

(18) 4 6 6 8 6 8 8 6 8 7 9 18 19

8va Ab5 Eb5 Ab5 Gb5 Ab5 Eb5

grad release

full

16 10 (19) 21 18 16 21 18 16 10 (19) 16 19 16 19 16 18 19 16

1/4 1/4 1/2 1/2 1/2

8va Ab5 Gb5 Ab5 Eb5 Ab5 Gb5

full

18 19 (19) 16 14 16 14 18 16 19 18 16 18 16 18 16 19 15 14

D.S. al Coda 2
C5

loco $A\flat 5$ $E\flat 5$ $Fm(\flat 13)$ $G\flat(\flat 13)$ $A\flat 5$ *Gtr 2 loco*

Gtrs 1 & 2 *Gtr 1*

cont in slash

Coda 2

G **Outro**

Gtr 1 w/ Rhy Fig. 1 8 times same

$A\flat sus 4$ $A\flat 5$ $E\flat 5$ $A\flat 5$ $G\flat 5$ $A\flat 5$ $E\flat 5$ $A\flat 5$ $G\flat 5$ $A\flat 5$ $G\flat 5$

Gtr 1

Gtr 1 *Rva* *mf* *fdbk* *pitch Eb*

Gtr 2 *Rhy Fig. 2* *End Rhy Fig. 2* *mf* **let ring throughout* **reduced gain*

Gtr 2 w/ Rhy Fig. 2, 6 times, same

Ab

Gb5

Ab5 Eb5

Ab5 Gb5

Ab5 Eb5

Ab5 Gb5

Rya

Ab5

Eb5

Ab5

Gb5

Ab5

Eb5

Gtrs. *1 & 2

*Gtr 1 at **ff** dynamic level w/ added gain

Eb5sus4

Gtr 1

Friends

By Eric Johnson

Intro

A Tempo ♩ = 108

Cont perc w/ grad fade

Gtr 1

clean

Percussion
approx. 23 sec

*Fsus4/G Gsus4 Fsus4/G Gsus4 G9sus4 Fsus4/G Gsus4 Fsus4/G Gsus4 G9sus4

mp e ring 4 let ring 4 let ring 4 let ring 4

TAB

* Bass notes of chords played by bass gtr when not by gtr

Verse

Fsus4/G Gsus4

Fsus4/G Gsus4 F5

Fsus4/G Gsus4

Fsus4/(G) Gsus4 F

1. Night, _ dark-ness of _ night. _ I've got a _
2. Days, _ num-bers of _ days _ Giv-ing us _

let ring 4 let ring 4

TAB

Fsus4/G Gsus4

Fsus4/Gsus4

Dm7

Fsus4/G Gsus4

Bb C G

friend now, I'm turn-in' to _
love in this day _

let ring 4 let ring 4 w/ bar

TAB

Fsus4/G Gsus4 Fsus4/G Gsus4 F5 Fsus4/G Gsus4 Gtr 1: w/ Rhy Fill 1, 2nd time
 Gm F/G

Stay _____ be - side me now, _____ though night and
 Life _____ all of my life, _____ I've got a

let ring 4 let ring 4

Fsus4/Bb Gsus4/Bb Fsus4 Gsus4/A F5 Fsus4/G Gsus4 Fsus4/D Bbsus4/Eb Bb

day, ooh, might slip a - way. Al - ways with
 friend, ooh, I'm turn - in' to. Al - ways with

let ring 4 let ring 4

Rhy. Fill 1
 Gtr 2

mf
 let ring 4

T
 A
 B

Chorus

Cm7 **Dm7** **Gm** **Fsus4/Eb F/D**

you, _____ there I _____ will be. _____ Where you _____ might

Rhy Fig. 1

mf

Cm **F#sus4** **Gm** **Bbsus4/Eb Bb**

go, _____ I'll be there, _____ too. _____ I have _____ in

End Rhy. Fig. 1

Fill 1
Gtr 2 (dist.)

mf $\frac{1}{4}$ **full** $\frac{1}{4}$

TAB

Fill 3
Gtr. 2

mf $\frac{1}{4}$ **full** $\frac{1}{4}$

TAB

Gtr 2. w/ Fill 2, 2nd time; w/ Fill 4

Cm7 Dm7 Cm F#sus4/Eb F#D

you, — such a — good friend. — { I have in
Friend like — as

let ring — 4

1.

To Coda

Cm F#sus4 F#sus4/G G#sus4 F#sus4/G G#sus4 G9sus4

you, you, such a — good friend
there is — no

mp let ring — t let ring —

Fill 2
Gtr. 2

mf

1/2

TAB

Fill 4
Gtr. 2

mf

1/2

TAB

F#sus4/G Gsus4 Gm/D F 2. Gm NC

end. Yeah'

let ring 1 w/ dist. 1 3/5 3 5

18

Interlude
NC (G7)

Musical notation for Interlude (NC G7) featuring a melodic line in the treble clef and a bass line in the bass clef.

Rhy. Fig. 2 loco 1/2 18 (18) 15

Musical notation for Rhythm Figure 2, including a melodic line and a bass line with fret numbers.

Gtr 1 w/ Rhy. Fig. 2, 2 times End Rhy. Fig. 2 Gtr 2 (clean tone w/ echo)

Musical notation for guitar parts, including a melodic line and a bass line with fret numbers.

*Vib for Gtr 3 only **Gtr 2 to right of slash in TAB

Musical notation for guitar parts, including a melodic line and a bass line with fret numbers.

[illegible]

Gtr I

Measures 1-4 of the Gtr I part. The staff shows a melodic line with various ornaments and a bass line with fret numbers.

Soprano

Piano

15/17 (17)/ 17 13 15 17 15 15 17 f2 (17)

The second system of the musical score for 'The Little Boat' consists of a treble clef staff and a bass staff. The treble staff contains a melody with eighth and sixteenth notes, including slurs and accents. The bass staff contains a bass line with numbers 3, 5, 3, 15, 14, 13, and (13) written below it, indicating fingerings or positions. The system is divided into two measures by a vertical bar line.

D.S. al Coda
Bbsus4/Eb Bb

8va

Al ways with

18 20 20 (20) 14 (14) 15 17 15 17 (17) 10 17 (17) 15

20 17 19 20

13 15

Coda

Gtr 1 w/ Rhy Fig. 1, last 2 meas. only
Gm Bb sus2/Eb

Guitar Solo

Gtr 1 w/ Rhy Fig. 1
Cm7

Bb

end

Gtr 2

mf

f

Rva

8-10 (10) 7 8 7 10 7 8 12 15 12 10 12 11 14 1/2 (14) 11 13 full (13) 15 15 full 16 (10)

Dm7

Gm

Fsus4/Eb F/D

Rva

15ma

Rva

3

AH

1/2

rake 4

17 18 17 18 17 10 17 18 15 15 15 15 (15) 15 11 10 8 6 6 10 8 6 8 6 5 6

pitch: F

Cm

Fsus4

Gm

Rva

8 10 8 12 10 12 11 13 13 13 10 8 10 13 15 13 14 17 15 18 17 18 15 15 17 18 15 17

Bb sus4/Eb Bb

Gtr 1 w/ Rhy Fig. 1, last 7 meas. only
Cm7

Dm7

Rva

loco

15 15 10 8 11 1/4 (11) 8 8 12 (12) 10 10 15 full 13 full 15

Gm *Ria...* F#sus4/Eb F/D Cm

F#sus4 *Ria...* Gm N C

Outro
Gtr 2 tacet
F#sus4/G G#sus4

Gtr 1 *loco*
mp let ring...

pitch G

F#sus4/G G#sus4 G9sus4 F#sus4 G#sus4 Gm F/(G) G5 F5/(G) F#sus4 G#sus4

let ring... let ring... let ring...

F#sus4 G#sus4 G9sus4 F#sus4 G#sus4 F/C (Fadd9) N.C.

Fade Out

You're such a good friend. —

Gtr 2 *full* *w/ har* *fdbk* *1* *-1* *-1*

let ring... let ring... AH

pitch: C D C D C D C D C D

Emerald Eyes

By Eric Johnson and Jay Aaron



Intro

Moderately ♩ = 110

Gtr 1 (clean)

mf

full

fu l

TAB

Chords: $G\#m7(11)$, E_9^6 , $E/F\#$

Chords: $B6/C\#$, $F\#$, B/E , $G\#m7$, $F\#add\ 4$, B/E , E

mp

loco

full

PH

pitch. F#

Ooh...

Verse

Chords: $F\#$, B , $G\#m7(11)$, E_9^6

1. When I go ___ and I get lone - ly, ___

* Rhy. Fig. 1

Gtr 2 (dist)

Gtr 1 *divisi*

mf

Kybd arr for gtr

steady gliss.

TAB

* Upstemmed part not included in Rhy. Fig. 1

E/F# B6/C# F# B/E

I be-gin _ to think of you. _ But I know _ a dream it's

7 9 9 9

G#m7 F#add 4 Gtr 1 w/ Rhy Fill 1 B/E E F# B

on - ly, _ I'm _ a fool

End Rhy. Fig. 1

Gtr 2

fbk

3 1 3

1/2 -1/2 -1/2 -1/2 -1/2 -2 1/2

12 12 19 (19) (19) (19) (19) (19) (19)

11 15 14

13 16

14

pitch F#

Verse

Gtr 1 w/ Rhy Fig. 1 G#m7(11) E⁶₉ E/F#

2. Some-one said _ that you'd be long gone, _ an' not to waste _ my time on

Gtr 2 loco

w/ bar -1/2

7 (7) (7)

Rhy. Fill 1

Gtr 1

TAB

7 9 8 7 9

8 9 8 7 11

9 11 11

B6/C# F# B/E G#m7 F#add 4 B/E E

Gtr 1 w/ Rhy Fill 2

you. I see you ev - 'ry day in sun-shine, I'm a fool

8va *loco*

mf w/ clean tone

full 1/2

19 19 (19) 18 16 18 16 18 16

7 7 7 9

8 11 8 9

* Bend ③ with ②

Interlude

Gtr 1 tacet
N.C (G#m7)

F# B

Am I the fool to you?

w/ dist

fdbk.

w/ bar

11 11 4 6 4 6 4 6 4 6

pitch G#

-6

Rhy Fill 2

Gtr .

TAB

7 9 6 7 9 7 9

Chorus

F#add4 E₉ B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Oh, yeah. Em 'rald eyes, I see you some-where. Why your eyes so

Gtr 1 Rhy. Fig. 2

let ring let ring let ring

Gtr 2

Gtr 3 w/ Fill 1, 2nd time
B/E E

B C#m7(11) Esus2 Asus4

blue? Love can be like hold in' your breath. Is

let ring let ring

Gtr 3 (dist) Gtr 2

* Fill 1 replaces Gtr 3 on D.S

Fill 1
Gtr 3

TAB

To Coda

Gr 2 E5

B/C# F#sus4 B/E E F#/E E

that _ the way _ fools do? Way _ fools _

Gr 1 End Rhy. Fig. 2

let ring ----- 4

7 7 0 7 0 11 12
8 8 9 8 9 11 13
9 9 9 8 9

Gr 2

Gr 1

19 21 18 19

9 9 9

F#add4

B/E E G#m7(11) E⁶₉

do. _ 3. I have-n't time to talk a - bout it, _

Gr 2 tacet

Gr 1 w/ Rhy Fig. 1

Rva

Gr 3

fdbk 3

w/ bar -1/2 -1/2

sim w/ bar

19 21 18 19 21 19 (19) (19) (19) (19) 19

Gtr 3 tacet
* B/F#

B6/C# F# B/E

(but) I ad - mit _ I've been a fool. _ _ _ _ _

Though I should - n't think a -

Synth strings arr for gtr

Gtr. 2

* B/F# replaces E/F# in Rhy Fig. 1

G#m7 F#add4

Gtr 1' w/ Rhy Fill 1

B/E E F# B F#

Interlude

Gtr 1 tacet

N.C. (G#m7(11))

bout it, _ I need _ _ _ you. _

Can't stop the feel - ing.

Am I the fool _ to _ _ _ you?

8va Kybd arr for gtr

fdbk w/ bar

fdbk w/ bar

pitch: G# -6

pitch: G# C# -3 1/2

Guitar Solo

(G#m7(11))

D.S. al Coda

(B/F#)

8va

loco

f w/ bar

1/2

fdbk

19 (19) 14 16 14 16 14 12 12 4 6 4

pitch B 6

Coda

Gtr 2 w/ Rhy Fill 1, 2 times

B/E E F#m/E E B/E E F#add4 E

Gtr 3

do?

full

Gtr 1

Gtr 2 tacet

Gtr 1 w/ Rhy Fig 2

B C#m7(11) Esus2 Asus4 B/C# F#7sus4 B/E E

Em 'rald eyes, I see you some where _ Why _ your eyes _ so blue?

Gtr. 3

B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Gtr 2 w/ Rhy Fill 3

B/E E

Love _ can be like hold - in' your breath. Is that the way _ fools do?

Rhy. Fill 3

* Gtr 2

Kybd arr for gtr

T	7	9	11	12
A	9	9	11	13
B	9	9	11	13

* played by Gtr 1, 2nd & 3rd times

Gtr 1 w/ Rhy Fig. 2

F#^b/E E B C#m7(11) Esus2 Asus4 B/C# F#7sus4

Em - 'rald eyes, I see you some - where. (Em - 'rald

B/E E B C#m7(11) Esus2 Asus2 B/C# F#7sus4

Eyes.) (Em - 'rald

full full full full full full

11 9 11 12 12 12 12 12 (12) (12)

Gtr 1 w/ Rhy Fill 3, 4 times B/E E F#^b/E E

Eyes I Ooh, yeah. Got my

Gtr 3 w/ Rhy Fig. 3, 2 times B/E E F#^b/E E

Rhy. Fig. 1 End Rhy. Fig. 3

Gtr 2

*Sung behind the beat

B/E E F#add4/E E B/E E F#^b/E B/E

love oh, to give you.

Gtr 3

E5

Fine

Off My Mind

By Eric Johnson



Tune Down 1/2 Step

① = E♭ ④ = D♭

② = B♭ ⑤ = A♭

③ = G♭ ⑥ = E♭

Intro

Moderately Fast ♩ = 146

Chord symbols: N.C (D) G D5 F/A C5 N.C (D) G D5 F/A C/G

Str 1 (slight dist.) drums

f

w/bar

TAB

Verse

Dsus4/A

Csus4

C

1. Mis - er - y in my life, you caused the heart - break deep down in my soul.

2. E - mo - tion - al sol - i tude, a vic - tum of the dam - age that you do.

mf w/clean tone and echo

Dsus4

N.C.

* C/(F)

N.C.(C6)

TAB

*Bass gtr plays chord symbols in parenthesis

Dsus4/A **Csus4** **C**

Used to be a part of me, but now the ta - ble's turned and this I know.
 I can feel the mag - ni - tude. Con - fu - sion, that keeps hold - ing me to you.

Dsus4 **Gtr. 1 w/ Rhy Fill 1, 2nd time only** **Csus2** **Gsus2**

1st time only

8va

A H w/bar
T - 1/2

Bridge

A **G** **A** **G**

Gtr 2 //

1,2. Ev - 'ry time I think of you, it's o - ver, un - der, side - ways down. No
 3. Ev - 'ry time I think of you, it's

let ring

Rhy. Fill 1 **Gtr 1**

8va

T H

new vibrato

T H

TAB

2.

N C.(D) G D5 F/A C/G **Guitar Solo**
F/Bb

FIN I
Gtr 2 (dist.)

TAB

F/(Bb) C N.C.(D) G/B D/A F/A C5

Rhy. Fig. 1

mf

1/2

6 5 6 5 5 6 8 5 8 8 7 10 8 6 7 7 6 7

7 8 7 5 6 8 5 5 (8) 5

N.C.(D) G/B D/A F/A C/G

Gtr 1 w/Rhy Fig. 1, 3 times
 N C (D) G/B D/A

1 2 fall (10)

5 7 5 3 7 3 5 7 5 7 5 3 7 5 7 7 5 10

7 8 7 5 6 8 5 5 (8) 5

End Rhy. Fig. 1

7 8 7 5 6 8 5 5 (8) 5

F/A C5 N.C.(D) G/B D/A F/A C/G

10 13 10 10 (10) 13 13 10 13

1/4

(10)(10) 7 5 7 5 6 10 13 10 10 (10) 13 13 10 13

NC (D) G/B D/A F/A C5 NC (D) G/B D/A

w/out reverse envelope

15 14 15 14 15 15 12 13 12 13 15 15 (15) 12 10 10 10 13

full full

1/2

F/A C/G Rvd NC (D) G/B D/A

full

(13) 10 10 10 10 12 10 12 12 13 14 17 15 18 15 17 20 17 15 10 15 15 19 17 19 17

F/A C5 NC (D) G/B D/A F/A C/G

D.S. al Coda

And

lento

full

2 even release

15 17 17 17 14 12 15 12 12 10 13 10 (13) 10 (10) 15 (15)

⊕ Coda

w/ Bkgd Voc Fig 1
NC (D) G D5

F/A C/G

w/ Lead Voc ad lib
G/D D5

F/A C5

13 10 13 10 6 7 6 7 13 10 13 10 6 7 6 7 (8) (5)

w/ bar

The image displays a musical score for the song "The Sound of Silence" by Simon & Garfunkel. The score is written for guitar and piano. The guitar part is in the key of D major and 4/4 time, featuring a mix of chords (G/D, D5, F/A, C/G) and a melodic line with various fingerings and bends. The piano part is in the key of D major and 4/4 time, featuring a mix of chords (G/D, D5, F/A, C5, N/C) and a melodic line with various fingerings and bends. The score includes a variety of musical notation, including notes, rests, and dynamic markings like "full" and "1/2".

D7(no3rd) F/A C/G D7(no3rd) N.C.

(Get you off my mind. _) Get you off _ my mind. _

mf let ring

7 5 3 3 5 7 7 6 5 7 5 5 5 7 5 3 12 10 12 10 12 10 12 (12)

D7(no3rd) F/A C/G D7(no3rd) N.C.
 (Get you off my mind)
 let ring 4
 7 5 3 3 5 7 7 6 5 5 5 5 5 7 5 3 3 12 12 10 12 12 10 12 (12)

Get, get get you off my, get, get, get you off my

GB D/A FA C/G GB D/A FA C/G

get, get a get you off my, get you off my mind.

GB D/A FA C/G GB D/A FA C/G

(Ev-'ry time I think of you, oh yeah.

GB D/A FA C/G GB D/A NC

There is noth - in' I can't do. (

hold bend full

1 2 13 (13)

GB D/A FA C/G GB D/A

Fade Out

Desert Song

By Eric Johnson

Tune Down 1/2 Step.

① → E ④ → D

②-Bb ⑤-Ab

③ -G→ ⑥ -E↓

Intro

Moderately, Freely ♩ = ca. 125

A Tempo

NC

*Gtr 1 Approx 38 sec

w/ wind effects

let ring throughout

**T
A
B**

* Nylon Str Acous. Gtr

accel

poco rit.

First system of musical notation. The top staff is in treble clef with a key signature of one flat (B-flat). It contains a melodic line with eighth and sixteenth notes, some beamed together, and a few rests. The bottom staff is a six-string guitar fretboard diagram with six lines. It shows fingerings for the left hand, including natural notes (0), 7th fret, and 10th fret. A wavy line indicates a vibrato on the 10th fret note in the third measure.

Second system of musical notation. The top staff continues the melody. A tempo change is indicated by the text "A tempo" above the staff. A triplets of eighth notes is marked with a "3" above it. A "poco rit" (poco ritardando) instruction is written below the staff. The bottom staff shows the corresponding guitar fretboard with fingerings for 7, 5, 0, 5, 7, 8, 7, 0, and 6th frets.

Third system of musical notation. The top staff continues the melodic line. The bottom staff shows the guitar fretboard with fingerings for 7, 5, 5, 7, 5, 7, 5, 7, 3, 1, 3, 3, 4, 2, 5, 3, and 2nd frets.

Fourth system of musical notation. The top staff continues the melody. A tempo change is indicated by the text "A tempo" above the staff. A "poco rit." (poco ritardando) instruction is written below the staff. The bottom staff shows the corresponding guitar fretboard with fingerings for 5, 7, 4, 5, 4, 6, 4, 6, 8, 11, 10, 8, 11, 9, 8, 8, 7, 5, 9, 6, 5, 3, 6, 5, 3, and 3rd frets.

Fifth system of musical notation. The top staff continues the melody. The bottom staff shows the corresponding guitar fretboard with fingerings for 4, 5, 3, 0, 5, 3, 5, 3, 5, 3, 5, 3, 5, 0, 3, 0, 5, 0, 5, 0, 3, 3, 3, and 3rd frets.

First system of musical notation. The staff contains a melodic line with various ornaments and a bass line. The guitar fretboard diagram below shows fingerings for the right hand (0, 5, 5) and left hand (0, 2, 2, 2, 3, 2, 1, 2, 4, 2, 2, 4, 5, 5, 8, 10, 0).

Second system of musical notation. The staff contains a melodic line with various ornaments and a bass line. The guitar fretboard diagram below shows fingerings for the right hand (0, 9, 10, 7, 10) and left hand (0, 10, 7, 10, 6, 5, 6, 5, 6, 7, 7, 6, 7, 7, 6, 8, 5, 0).

Third system of musical notation. The staff contains a melodic line with various ornaments and a bass line. The guitar fretboard diagram below shows fingerings for the right hand (10, 9, 10, 9, 10, 9) and left hand (7, 7, 9, 0, 2, 3, 2, 3, 5, 3, 2, 3, 2, 5, 4, 0, 3, 2, 0, 5).

Fourth system of musical notation. The staff contains a melodic line with various ornaments and a bass line. The guitar fretboard diagram below shows fingerings for the right hand (5, 5) and left hand (7, 0, 7, 5, 7, 0, 5, 5, 8, 10, 10, 10, 10, 12, 0, 8). The tempo marking "A tempo" is present above the staff, and "poco rit" is written below the staff.

Fifth system of musical notation. The staff contains a melodic line with various ornaments and a bass line. The guitar fretboard diagram below shows fingerings for the right hand (10, 10, 10, 10, 12, 10, 9, 10, 9) and left hand (10, 7, 0, 7, 7, 0, 7, 9, 10, 12, 10, 9, 10, 9, 10, 9, 7, 6, 7, 7, 9, 0, 1, 3). The tempo marking "Rubato" is present above the staff, and "poco rit" is written below the staff.

et ring

rit

1 0 0 1

2 3 2 0 2 3 2 0 2

0 1 3

0 2 3 0 2 3 2 0 2

0 2 1 0 1

Musical score for "The Wind" by Edvard Grieg, featuring a piano and a harmonica. The score includes a treble clef, a key signature of one flat, and a 3/4 time signature. The piano part features a melody with a triplet and a "let ring" instruction. The harmonica part includes a "rit." (ritardando) instruction and a "Harm." label.

[illegible]

* Harp style harmonics à la Lenny Breau. Finger note in parenthesis and touch note w/ tip of index finger (i) while s maintains plucking w/ thumb (p). Middle finger (m) plays interspersed fretted notes

Trail of Tears

By Eric Johnson, Carla Olson and Stephen Barber



Intro

Moderately Fast ♩ = 154

A tempo

Synth approx 42 Gtr 1

G *A/G **G/A** **A** **E5**

f w/clean tone

* Bass gtr plays bass notes to right of slash throughout

Gtr 2 (dist)

f

TAB

G **A/G** **G/A** **A** **E5**

TAB

Verse

G

A/G

Gtr 2 tacet

G/A

A

Gtr 2: w/Fill 1, 2nd time

E5

** (D/F#)

1. Take me from these earth-bound chains,
2. Promises some-times don't keep.

I must find it once a gain. The
Free dom, put to sleep.

*Gtr 2

Gtr 1 *mf* *divisi*

TAB

* Vibrato Gtr 2 only

** 2nd time only

Copyright © 1985 Amerita Music, Olsonsongs and Sunken Gong
Olsonsongs administered by Bug Music
International Copyright Secured All Rights Reserved

G A/G G A A E5

mean ing of e and qual i ty know.

Gtr 2 w/c cap tone *mf* PM

7 9 7 9 0 12 9 7 7 5 5 9 9 5

Ctr 2 tacet G A/G G A A Gtr 2: w/Fill 1 2nd time only E5 D/F#

We will nev - er hide in shame, but for - ev - er guard the flame.
Writ - ten with the words you tell, stor - ies, a les - son in life.

7 9 7 9 0 12 9 10 9

Chorus
N C (G) (A) (Bm) Bm(add4):D

Burn ing for e from tern long a ty go. you Hun - dreds of nights.

Rhy Fig. 1 *mf* let ring

7 9 7 9 4 2 4 2 0 4 2 4 2 4 (4)

Fill 1
Gtr 2

let ring whar 1 2

TAB

5 2 0 0' (0) (0) 3 2

N C (G) (A) (Bm) Dsus2 N,C (G) (A) (Bm) Dsus2
 oh, my bod y cries a trail _ of _
 let ring

1. N C (G) (A) (Bm) D5 2. N C (G) (A) B5

tears. _____ tears _____

End Rhy Fig. 1

4 2 4 2 0 4 2 4 4 2 0 0 4 2 4 4

Bridge

The Bridge section of the musical score for 'The Rose Tree' is presented in three systems. The first system contains the vocal melody in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics 'Hold _____ on, _____ hold _____ dear _____' are written below the staff. Chord symbols G, D/F#, D, and G are placed above the staff. The second system continues the vocal melody. The third system shows the guitar accompaniment, with 'Gtr 2' and 'Gtr 1 divis' parts. The guitar part includes a 'Rit' (ritardando) marking and a 'Gtr 2 only' marking. The bottom of the page shows a fretboard diagram with fret numbers 7, 5, 7, 4, 19, 17, 14, 16, 19, 17, and 19.

Hold _____ on, _____ hold _____ dear _____

Gtr 2

Gtr 1 divis

Rit

Gtr 2 only

The _____ time is near, _____

loco

Riv

7 5 7 3 19 17 14 16

4 14 16 7 5 7 3 19 17 14 16

5 7 5 7 5 7 5 7 5 7 5 7

3 2 3 2 3 2 3 2 3 2 3 2

*Gtr 2 only

Gtr 2 tacet
 N C (G5) (Bbmaj7no3rd) (G7no3rd) (D7no3rd)

when you'll know why

19 17 19 14 16 8 18 6 5 5 5

the spi - nt

Chorus

Gtr I w/Rhy Fig. 1, 1st 7 meas only
 N C (G) (A) (Bm) Bm(add 4)/D (G) (A) (Bm) Dsus2 (G) (A)
 flies. Hun - dreds of nights, oh, my - bod - y cries

(Bm) Dsus2 (G) (A)

Interlude
Half-Time Feel
B5

Gtr 1 *f* w/ dist

a trail of tears. A trail of

Gtr 2 *f* w/ dist & wah-wah

14 16 14 14 16 14 14 16 14 12 14

B5

G5

tears

Guitar Solo
 End Half-Time Feel Qtr 1 w/Rhy Fig 1, 2 times
 N C (G) (A)

F#5

Revt

Inco

wah off full

ff

1/2

(Bm)

(G)

(A)

(Bm)

1/2

1/2

(G)

(A)

*Played ahead of the beat.

(Bm)

(G)

(A)

(Bm)

w/bar

1/2

1/2

(G)

(A)

(Bm)

(G)

(A)

Revt

Inco

w/bar

1/2

(Bm) (G) (A) (Bm)

(G) (A) (Bm) Verse G A/G Gtr 2 tacet D5/A A5

3. Child ren car - ned on your back

Rya

loco

loco

w/clean tone

fall 1 1/2

E5 D/F# G A/G D5/A A5

driv-en through the wind and cold How have you be - come so

E5 Gtr 2 tacet G A/G D5/A A5

few? But in the end, oh, I will see,

Gtr 2 (clean tone)

Gtr 1 divisi

your spir - i - tual lib - er - ty — For - ev - er to be with —

E5 D/F# G A/G D5/A A5

Coda

Gtr 1 w/Rhy Fig. 1, last 2 meas. only

(G) (A) (Bm)

Gtr 1 w/Rhy Fig. 1, 1st 6 meas. only

(G) (A) (Bm) Bm(add4)/D

tears. — The spi - rit — flies. Hun - dreds of nights,

Gtr 2

mf w/dbst

11 10 (10) 12

(G) (A) (Bm) Dsus2 (G) (A) (Bm) Dsus2

oh my bod y cries a trail — of —

10 14 1/2 (14) 10 12 12 10 14 1/2 (14) 11 11

Gtr 1 w/Rhy Fill 1 (G) (A) (B5)

Gtr 2 tacet

Bridge

G D/F# D G

tears — Hold — on, — hold — dear —

Gtr 1

mf

7 5 7 4 7 5 7 4

G D/F#

The _____ time _

Riva *loco*

Gtr 2

Gtr 1 *diver*

D Bm

is near _____

Riva *loco*

G D/F# D G

when _ you'll _ know _ why _____

Riva *loco*

Rhy Fill 1

Gtr 1

let ring

TAB

the spi rit flies.

Half-Time feel
B5

Gtr 2
Gtr 1
divisi

Gtr 3 (clean)
mf

NC (Bm II)

Gtr 2

(11)

Gtr 1

(0)
(4)
(4)
(2)

Gtr 3

First system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: (11) 7 9 11 9 10 12 10 (10) 7 10 7 5 5 7 5 3.

Second system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: (9) 5 7.

Third system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: 0 3 0 0 3 4 3 3 4 3 0 3 4 3 0 0 3 4 0 0 4 0 3.

Fourth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: 5 7 (7) 5 9 9 7 9 11 9 7.

Fifth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: (7) 10 (10) 12 10 7 10 7. There are also some text annotations: "B.A. loco" and "fdrk".

Sixth system of musical notation. The top staff is a treble clef with a key signature of one sharp (F#). It contains a melodic line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains a bass line with a slur over the first two measures and a triplet of eighth notes in the fourth measure. The bottom staff also contains a sequence of numbers: 0 3 0 0 3 4 3 3 4 3 0 3 4 3 0 0 3 4 0 0 4 0 3.

Gtr 1

Gtr 2 tacet

fJbk

5 7 5 3 5 7 (7) 10 5 7 (7)

pitch F#

Gtr 3

0 3 0 0 3 4 0 3 0 3 0 3 0 3 0 3

Gtr 3 tacet

mf f

(7)

Gtr 1

f fJbk f

(7) 12 15

pitch B

Gtr 3

mp w/clean tone

let ring

A H

0 7 5 5 7(12) 5(17) 5(17)

Segue to Bristol Shore

Bristol Shore

By Eric Johnson



Intro

Moderately Fast Rock ♩ = 154

C₉⁶
Rhy. Fig. 1

G₉⁶

Gtr 3 w/ Fill 1
Asus4

Gtr. 1 (clean)

mf
let ring throughout

Gtr 2 (dist.)

End Rhy. Fig. 1

* Notes in parentheses played 2nd time only

Fill 1
Gtr 3 (clean)

Verse

Gtr 1 w/ Rhy Fig 1, 2 times, simile

C₉⁶ **G₉⁶** **Asus4**

1. There's a place _____ I dream of _____ with
 2. Nep tune World _____ she loves most _____
 3. There's a light _____ shin ing near

C₉⁶ **G₉⁶** **Asus4**

far a way _____
 o cean breeze _____
 off the bay _____

Gtr 3. w/ Fil. 3, 2nd & 3rd times

C₉⁶ **G₉⁶** **Asus4**

There's a girl _____ liv ing there _____
 She pro tects _____ the Tri dent Coast _____
 Through the si ren _____ winds I hear _____ and

C₉⁶ **G₉⁶** **Asus4**

by the bay _____
 sev en seas _____
 that girl say _____

Fill 2
Gtr 2

f

T 14 15 17 17
A
B

Fill 3
Gtr 3 *Alza*

mf
HH
let ring

T 10 0
A 12 12 10
B 12 10 12

Bridge

Csus²/₄ G5 G5/A G7/B

She works at sea for the land pro - pri - e ty. ty. ty.
 'Till she re turns I must find some - where to go go
 Soon we will meet. there will be an - oth - er time. time

Gtr 1

play repeats simile

Gtr 2

face first time

f

Csus²/₄ G5 Gtr 1 w. Rhy. Fill 1, 2nd & 3rd lines only Gsus4/A Gsus4/B

It's her du ty. when they call she's got to go. go.
 She's been de layed at the Gulf of Mex - i co. co.
 that we con nect Let it be an - oth - er time time

ful

Rhy. Fill 1

Gtr

TAB

3 1 3 0 3

3 3

0

Chorus
Half-Time Feel

Fadd9 G7sus4 A7 Dm7 C/E

Oh, now I'm } wait - ing for _ you { soon a - gain, we'll meet. _
 Oh, I've been } } soon you will _ ar - rive _
 Oh, I'll _ be } } keep an o - pen door _

To Coda 1 ⊕

To Coda 2 ⊕

Fadd9 G7sus4 A9 Gsus4

Yes I've _ been hop - ing for _ you { I want to _ re - treat to Bris - tol
 Un - der - neath the _ sky at Bris - tol
 There be - side _ the sea at Bris - tol

Double-Time Feel

Chords: C_9^6 Csus4 C_9^6 Csus4 G5

Vocal line: Shore Shore Shore

Guitar line: 7 5 3 3 5 3 3 5 3 5 6 7 5 3 5 3 5 3 5 3 5 3 5 3

⊕ Coda 1

Double-Time Feel

Chords: C_9^6 Csus4 C_9^6 Csus4 C_9^6

Vocal line: Shore Oh, at Bris - tol Shore..

Guitar line: 7 6 3 3 6 3 3 6 5 3 6 7 5 3 3 5 3 3 6 5 3 6 5

Chords: Csus4 C_9^6 Csus4

Vocal line: Oh, oh.

Guitar line: 7 5 3 5 3 5 3 3 5 5 3 5 5 7 5 3 5 5 3 3 5 3 5 3

Chords: C_9^6 Csus4 C_9^6 Csus4

Vocal line: Bns tol Bns tol Shore..

Guitar line: 0

Dynamic: *mf* *f* *f* *f*

Effect: fdbk

Chords: C_9^6 Csus4 C_9^6 Csus4

Vocal line: Bns tol Bns tol Shore..

Guitar line: 0 5 7 10 10 0 5 5 7 0 6 7 10 10 0 5 0 7 10 0 5 0 6

Effect: pitch G

First system of guitar notation for Gtr 1. It includes a treble clef staff with a single note, a middle staff with a tremolo effect, and a bottom staff with a single note. The bottom staff has a 7 9 5 fingering.

Guitar Solo
G/A

Second system of guitar notation for Guitar Solo. It includes a treble clef staff with a tremolo effect, a middle staff with a tremolo effect, and a bottom staff with a tremolo effect. The bottom staff has a 7 5 7 fingering.

Dsus4 Dm Bbmaj7 F

Third system of guitar notation. It includes a treble clef staff with a tremolo effect, a middle staff with a tremolo effect, and a bottom staff with a tremolo effect. The bottom staff has a 10 12 10 fingering.

First system of music. The top staff shows a guitar melody with various ornaments and bends. The bottom staff shows fretboard diagrams for the left hand, with fingerings indicated by numbers 1-4. Chord symbols G/A and F#sus4 are present above the staff.

Second system of music. The top staff shows a guitar melody with various ornaments and bends. The bottom staff shows fretboard diagrams for the left hand, with fingerings indicated by numbers 1-4. Chord symbols Dsus4, Dm, Fm9, F5, and G5 are present above the staff.

Gtr 2 tacet

Gtr 1 w/ Rhy Fig. 1, 2 times

Third system of music. The top staff shows a guitar melody with various ornaments and bends. The bottom staff shows fretboard diagrams for the left hand, with fingerings indicated by numbers 1-4. Chord symbols C₉⁶, G₉⁶, and Asus4 are present above the staff.

* Koto style

Fourth system of music. The top staff shows a guitar melody with various ornaments and bends. The bottom staff shows fretboard diagrams for the left hand, with fingerings indicated by numbers 1-4. Chord symbols C₉⁶, G₉⁶, and Asus4 are present above the staff.

* Right hand's index finger taps and releases note. Right hand's thumb assists tap by plucking the appropriate string

The musical score is for a guitar piece in C major, 9/8 time. The melody is written on a single staff. The first section, marked 'Bva', consists of a series of eighth notes. The second section, marked 'loco', consists of a series of eighth notes. The final section is marked 'let ring' and consists of a series of eighth notes. The fretboard diagram below the staff shows the fingerings for the melody, with 'let ring' instructions for the final notes.

D.S. al Coda 2

10 11 12 13 14

C₉ G₉ Asus4

I I T T

8 10 10 12 8 10 0 12 10 2 10 8 10 8 10

⊕ *Coda 2*

The musical score for "Let It Be" by The Beatles is presented in a multi-staff format. The top staff is the vocal line, with lyrics "Shore" and "Let it be an oth er time _". Above the vocal line are the chord symbols C⁶, G7, G7/A, and G7/B. The second staff is for Guitar 2 (Gtr 2), marked with a mezzo-forte (mf) dynamic. It features a wavy line indicating a sustained or vibrato effect, with a "fdbk" (feedback) instruction. The third staff is for Guitar 1 (Gtr 1), marked with a piano (p) dynamic. It features a wavy line indicating a sustained or vibrato effect, with a "pitch G" instruction. The bottom staff is for the bass line, featuring a wavy line indicating a sustained or vibrato effect, with a "let ring throughout" instruction. The score is written in 4/4 time, with a key signature of one flat (B-flat).

C⁶ **G7** **Am7** **G/B**

that we — con — nect — Let it be — an oth — er door —

8 5 5 6 7 (7) 5 /15\

Fadd9 **G7sus4** **Fadd9/A** **Dm7** **Csus4/E**

I'll be — there wait — ing for — you

Rhy Fig. 2 End Rhy Fig. 2

10 12 12 13 12 13 15 15 17 15 (15)

Fadd9 **G7sus4** **Fadd9/A** **Dm7** **Csus4/E**

Yes I've been hop — ing for — you

Gtr 1 w/ Rhy Fig. 2, 10 times, simile

Gtr 2

13 17 17 15 17 17 15 17 17 15 17 15 (15)

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll _____ be wait ing for _____ you. _____

Rya

10 9 7 8 7 10 10 (10) 8 10

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Lord knows I'm hop - in' for _____ you

Rya

ff *full* 15 8 10 8 10 8

Gtr 3
Gtr 2 *divisi*

17

Gtr 3 *tacet*
Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

f

10 12 12 13 (13) 12 12 13 13 12 12 13 10 12 12 13 14 13 12 10 15 15 (15) 13

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

loca

w/ Voc ad Lib.

Rya

full *full* 15 (15) 15 (15) 13

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

Rya

17 20 19 20 19 20 20 20 19 20 17 20 19 20 (20) 19 12 13 15 15 (15) 13

Fadd9 *8va* G7sus4 Fadd9/A Dm7 Csus4/E *15ma*

17 20 19 20 19 20 20 20 19 20 20 17 20 19 20 19 20 PH

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be there wait - ing for you and

15ma *loco*

(20) 7 5 7 4 5 7 4

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be there hop - ing for you

8va

5 14 10 12 12 10 17 17 20 19 (19)

Fadd9 G7sus4 Fadd9/A Dm7 Csus4/E

I'll be wait - ing for you

8va

(15) 15 18 13 12 13 12 13 15 17 17 20 19 20

Fadd9 Gsus4 Fadd9/A Gsus4
 I'm on ly hop ing for you Down at Bris tol
 Gtr 2
 (28)
 Gtr 1

[illegible]

Outro

Gr 1 w/ Rhy Fig 1, 2 times, same

C₉⁶ *Rva* *G₉⁶* *Gtr 1 w/ Fill 1* *Asus4*

HH *let ring* *loco*

C₉⁶ *G₉⁶* *Asus4*

(fret noise)

C₉⁶ *Rva* *G₉⁶* *Gtr 3: w/ Fill 1* *Asus4*

HH *let ring* *loco*

C₉⁶ *G₉⁶*

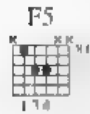
Gtr 2 *rit* *let ring*

C₉⁶ *G₉⁶*

Gtr 1 *rit* *Harm.*

Zap

By Eric Johnson



A Intro Freely

Gtr I (dist) Ab5 N.C.

Musical notation for the Intro section, featuring a guitar line with a distorted Ab5 power chord and a fretless bass line. The bass line includes various techniques such as slides, bends, and triplets.

Moderate, Funky

B Funky ♩ = 100 Half-Time Feel

Musical notation for the Funky section, featuring a guitar line with Ab5 and Bb5 chords and a fretless bass line. The bass line includes techniques such as slides, bends, and triplets.

Musical notation for the Funky section, featuring a guitar line and a fretless bass line. The bass line includes techniques such as slides, bends, and triplets.

Musical notation for the Funky section, featuring a guitar line and a fretless bass line. The bass line includes techniques such as slides, bends, and triplets.

Musical notation for the Funky section, featuring a guitar line and a fretless bass line. The bass line includes techniques such as slides, bends, and triplets.

1

f w/ dist

1/2 1/2

(10) 10 13 11 17 18 18 13 (13) 1 3 1 3 1 4

B Double-Time Feel
N.C. (Bb5)

(F5) 1.. 3 (Bb5) (F5)

1 1 4 1 1 4 1 1 4 1 3 1 3 1 4 1 1 4 1 1 4 1

2. (Bb5) (F5)

(1) 1 3 1 3 1 4 1 1 4 1 1 4 1 3 1 3 1 4

C Half-Time Feel
N.C. (Am)

4. (Bb5) (F5)

1 1 4 1 1 4 3 12 15 12 14 15 17 13 15 12

(Bb) 1/2

(12) 10 10 10 12 12 (12) 10 12 10 10 10 12 10 12 14 15

(Dm) (Bb) 1/4

17 13 15 14 12 10 10 13 (13) 11 13 12 11 13 10 10

N C (B65)

The second system of the musical score for 'The Bird Song' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat). It contains two measures of music. The first measure is marked with a chord symbol '(F5)' above it. The second measure is marked with a chord symbol 'N C (Bb5)' above it. The bottom staff is a bass clef and contains two measures of music. The first measure is marked with a chord symbol '(15)' above it. The second measure is marked with a chord symbol '(F5)' above it. The notation includes various musical symbols such as notes, rests, and accidentals.

1. 2. To Coda

The musical score for 'To Coda' consists of two systems. The first system is a single staff with a treble clef and a key signature of two flats (Bb and Eb). It begins with a (Bb5) chord and a (F5) chord. The melody is a sequence of eighth notes: Bb4, A4, G4, F4, E4, D4, C4, Bb3, A3, G3, F3, E3, D3, C3, Bb2, A2, G2, F2, E2, D2, C2, Bb1, A1, G1, F1, E1, D1, C1, Bb0, A0, G0, F0, E0, D0, C0, Bb-1, A-1, G-1, F-1, E-1, D-1, C-1, Bb-2, A-2, G-2, F-2, E-2, D-2, C-2, Bb-3, A-3, G-3, F-3, E-3, D-3, C-3, Bb-4, A-4, G-4, F-4, E-4, D-4, C-4, Bb-5, A-5, G-5, F-5, E-5, D-5, C-5, Bb-6, A-6, G-6, F-6, E-6, D-6, C-6, Bb-7, A-7, G-7, F-7, E-7, D-7, C-7, Bb-8, A-8, G-8, F-8, E-8, D-8, C-8, Bb-9, A-9, G-9, F-9, E-9, D-9, C-9, Bb-10, A-10, G-10, F-10, E-10, D-10, C-10, Bb-11, A-11, G-11, F-11, E-11, D-11, C-11, Bb-12, A-12, G-12, F-12, E-12, D-12, C-12, Bb-13, A-13, G-13, F-13, E-13, D-13, C-13, Bb-14, A-14, G-14, F-14, E-14, D-14, C-14, Bb-15, A-15, G-15, F-15, E-15, D-15, C-15, Bb-16, A-16, G-16, F-16, E-16, D-16, C-16, Bb-17, A-17, G-17, F-17, E-17, D-17, C-17, Bb-18, A-18, G-18, F-18, E-18, D-18, C-18, Bb-19, A-19, G-19, F-19, E-19, D-19, C-19, Bb-20, A-20, G-20, F-20, E-20, D-20, C-20, Bb-21, A-21, G-21, F-21, E-21, D-21, C-21, Bb-22, A-22, G-22, F-22, E-22, D-22, C-22, Bb-23, A-23, G-23, F-23, E-23, D-23, C-23, Bb-24, A-24, G-24, F-24, E-24, D-24, C-24, Bb-25, A-25, G-25, F-25, E-25, D-25, C-25, Bb-26, A-26, G-26, F-26, E-26, D-26, C-26, Bb-27, A-27, G-27, F-27, E-27, D-27, C-27, Bb-28, A-28, G-28, F-28, E-28, D-28, C-28, Bb-29, A-29, G-29, F-29, E-29, D-29, C-29, Bb-30, A-30, G-30, F-30, E-30, D-30, C-30, Bb-31, A-31, G-31, F-31, E-31, D-31, C-31, Bb-32, A-32, G-32, F-32, E-32, D-32, C-32, Bb-33, A-33, G-33, F-33, E-33, D-33, C-33, Bb-34, A-34, G-34, F-34, E-34, D-34, C-34, Bb-35, A-35, G-35, F-35, E-35, D-35, C-35, Bb-36, A-36, G-36, F-36, E-36, D-36, C-36, Bb-37, A-37, G-37, F-37, E-37, D-37, C-37, Bb-38, A-38, G-38, F-38, E-38, D-38, C-38, Bb-39, A-39, G-39, F-39, E-39, D-39, C-39, Bb-40, A-40, G-40, F-40, E-40, D-40, C-40, Bb-41, A-41, G-41, F-41, E-41, D-41, C-41, Bb-42, A-42, G-42, F-42, E-42, D-42, C-42, Bb-43, A-43, G-43, F-43, E-43, D-43, C-43, Bb-44, A-44, G-44, F-44, E-44, D-44, C-44, Bb-45, A-45, G-45, F-45, E-45, D-45, C-45, Bb-46, A-46, G-46, F-46, E-46, D-46, C-46, Bb-47, A-47, G-47, F-47, E-47, D-47, C-47, Bb-48, A-48, G-48, F-48, E-48, D-48, C-48, Bb-49, A-49, G-49, F-49, E-49, D-49, C-49, Bb-50, A-50, G-50, F-50, E-50, D-50, C-50, Bb-51, A-51, G-51, F-51, E-51, D-51, C-51, Bb-52, A-52, G-52, F-52, E-52, D-52, C-52, Bb-53, A-53, G-53, F-53, E-53, D-53, C-53, Bb-54, A-54, G-54, F-54, E-54, D-54, C-54, Bb-55, A-55, G-55, F-55, E-55, D-55, C-55, Bb-56, A-56, G-56, F-56, E-56, D-56, C-56, Bb-57, A-57, G-57, F-57, E-57, D-57, C-57, Bb-58, A-58, G-58, F-58, E-58, D-58, C-58, Bb-59, A-59, G-59, F-59, E-59, D-59, C-59, Bb-60, A-60, G-60, F-60, E-60, D-60, C-60, Bb-61, A-61, G-61, F-61, E-61, D-61, C-61, Bb-62, A-62, G-62, F-62, E-62, D-62, C-62, Bb-63, A-63, G-63, F-63, E-63, D-63, C-63, Bb-64, A-64, G-64, F-64, E-64, D-64, C-64, Bb-65, A-65, G-65, F-65, E-65, D-65, C-65, Bb-66, A-66, G-66, F-66, E-66, D-66, C-66, Bb-67, A-67, G-67, F-67, E-67, D-67, C-67, Bb-68, A-68, G-68, F-68, E-68, D-68, C-68, Bb-69, A-69, G-69, F-69, E-69, D-69, C-69, Bb-70, A-70, G-70, F-70, E-70, D-70, C-70, Bb-71, A-71, G-71, F-71, E-71, D-71, C-71, Bb-72, A-72, G-72, F-72, E-72, D-72, C-72, Bb-73, A-73, G-73, F-73, E-73, D-73, C-73, Bb-74, A-74, G-74, F-74, E-74, D-74, C-74, Bb-75, A-75, G-75, F-75, E-75, D-75, C-75, Bb-76, A-76, G-76, F-76, E-76, D-76, C-76, Bb-77, A-77, G-77, F-77, E-77, D-77, C-77, Bb-78, A-78, G-78, F-78, E-78, D-78, C-78, Bb-79, A-79, G-79, F-79, E-79, D-79, C-79, Bb-80, A-80, G-80, F-80, E-80, D-80, C-80, Bb-81, A-81, G-81, F-81, E-81, D-81, C-81, Bb-82, A-82, G-82, F-82, E-82, D-82, C-82, Bb-83, A-83, G-83, F-83, E-83, D-83, C-83, Bb-84, A-84, G-84, F-84, E-84, D-84, C-84, Bb-85, A-85, G-85, F-85, E-85, D-85, C-85, Bb-86, A-86, G-86, F-86, E-86, D-86, C-86, Bb-87, A-87, G-87, F-87, E-87, D-87, C-87, Bb-88, A-88, G-88, F-88, E-88, D-88, C-88, Bb-89, A-89, G-89, F-89, E-89, D-89, C-89, Bb-90, A-90, G-90, F-90, E-90, D-90, C-90, Bb-91, A-91, G-91, F-91, E-91, D-91, C-91, Bb-92, A-92, G-92, F-92, E-92, D-92, C-92, Bb-93, A-93, G-93, F-93, E-93, D-93, C-93, Bb-94, A-94, G-94, F-94, E-94, D-94, C-94, Bb-95, A-95, G-95, F-95, E-95, D-95, C-95, Bb-96, A-96, G-96, F-96, E-96, D-96, C-96, Bb-97, A-97, G-97, F-97, E-97, D-97, C-97, Bb-98, A-98, G-98, F-98, E-98, D-98, C-98, Bb-99, A-99, G-99, F-99, E-99, D-99, C-99, Bb-100, A-100, G-100, F-100, E-100, D-100, C-100, Bb-101, A-101, G-101, F-101, E-101, D-101, C-101, Bb-102, A-102, G-102, F-102, E-102, D-102, C-102, Bb-103, A-103, G-103, F-103, E-103, D-103, C-103, Bb-104, A-104, G-104, F-104, E-104, D-104, C-104, Bb-105, A-105, G-105, F-105, E-105, D-105, C-105, Bb-106, A-106, G-106, F-106, E-106, D-106, C-106, Bb-107, A-107, G-107, F-107, E-107, D-107, C-107, Bb-108, A-108, G-108, F-108, E-108, D-108, C-108, Bb

Exercise 1, Part 2, continues with a sequence of notes and fingerings. The notation includes a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The sequence is divided into three measures. The first measure contains the notes N, C, (B-flat), and S, with fingerings 16, 15, 13, and 16 respectively. The second measure contains the notes (F), S, and (B-flat), with fingerings (16), 13, and 16 respectively. The third measure contains the notes S, (B-flat), and S, with fingerings 13, 16, and 13 respectively. The sequence ends with a double bar line.

The musical score consists of two systems. The first system is for 'To Coda 2' and 'D.S. al Coda (take repeats)'. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are two sets of notes: (F5) and (Bb5). The melody is marked with a 'To Coda 2' symbol and a 'D.S. al Coda (take repeats)' instruction. The second system is for the 'D.S. al Coda' section, which is marked with a 'D.S. al Coda' symbol. It features a treble clef and a key signature of one flat (B-flat). The melody is written on a single staff. Above the staff, there are two sets of notes: (16) and (16). The melody is marked with a 'D.S. al Coda' symbol and a 'D.S. al Coda' instruction. The score includes various musical notations such as notes, rests, and dynamic markings.

Fill 1
Gtr 2 (dist)

mf PH 1/2 hold bend w/bar 1/2 1 PH

15 (15) (15) 13 (13)

⊕ **Coda**

F

F5

E♭5

F5

E♭5

F5

Rhy Fig. 1

Gtr 1

F5

E♭5

F5

E♭5

C5

Gtr 2 tacet

End Rhy Fig. 1

G Bass Solo
(Gtrs tacet)

B♭sus4

12

Gtr 1

pp

mp

Rhy. Fig. 2

let ring throughout

End Rhy Fig. 2 Gtr 2 w/ Rhy Fig 2 7 Gtr 1

⊕ Coda 2

Gtr 1 F5 Eb5 F5

F5 Eb5 F5 Eb5 C5

Gtr 3 (dist) Gtr 2 divisi P.H.

I Guitar Solo

Gtrs 1 & 2 tacet

* N.C. (Bb)

* Bass plays main riff

A5 E5 A5 E5

First system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes triplets and slurs. The bass line contains numerical figures: 16 13, 16 13, 15 15 13, 17 15 13, 15 13, 15 13 12, 15, 17, 15, 17, 16, 17 (17), 17 (17), 16, 17 (17), 17 (17), 17, 17. Dynamic markings include *ful*, *full*, *ful*, *1/2*, *1/2*, *1/2*, and *ful*.

Second system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes slurs. The bass line contains numerical figures: 14, 15, (15) 13, 15 15, (15) 13, 15 18, 17, 16 18, 17, 16 18, 17, 16 18, 17, 16 20 18 16, 16, 18, 18 20 18 16, 18 16 18, 20 18 16, 18. Dynamic markings include *full*.

Third system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes triplets and slurs. The bass line contains numerical figures: 16 13, 15 13, 15 13, 16 15, 13 12, 13, 12, 10, 13 10 8, 10 8, 11 8, 11 8, 11 8, 6, 10, 8, 8, 11, (11) 13, 12, 10 15, 10 15. Dynamic markings include *1/4*.

Fourth system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes triplets and slurs. The bass line contains numerical figures: (15), 16 10 15, 13, 15 13, 13, 15, 10, (16), 16 13, 16 13. Dynamic markings include *ful*.

Fifth system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes triplets and slurs. The bass line contains numerical figures: 16, 13, 15 13, 10, 16 13, 16 13, 16 13, 15, 13, 15, 13 13, 15 15, 15, 15, 15, 15. Dynamic markings include *full*, *ful*, *ful*, and *ful*.

Sixth system of musical notation. The staff features a treble clef and a key signature of two flats. The melody is marked with *Rit.* and includes triplets and slurs. The bass line contains numerical figures: 13, 16, 13, 16, 13, 16, 13, 13, 13, 15, 13, 15, 13, 15, 13, 15, 15, 15, 15, 15, 15. Dynamic markings include *ful*.

[illegible]

The image shows a musical score for the song "The Rose Tree". It consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in eighth and quarter notes. There are two annotations: "Rvd" with an arrow pointing to the first note, and "7 locn" above the seventh measure. The bottom staff contains fingerings for the left hand, with numbers in parentheses: (10), (10), 16, 13, 17, 15, 13, 15, 13, 10, 15, 10, 17, 16, 10, 10, 16, 10, 17, 15, 13, 15, 10. There are also some decorative wavy lines above the staff.

The musical score consists of two systems. The first system is for the piece 'Riva', marked with a tempo of 160. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with notes and rests. Below the staff, there are fingerings (16, 15, 18, 16, 20, 16) and a 1 1/2 measure rest. The second system is for the piece 'Luce', marked with a tempo of 100. It features a treble clef and a key signature of one flat. The melody is written on a single staff, with notes and rests. Below the staff, there are fingerings (18, 18, 16, 18, 17, 15, 13, 15) and a 3 measure rest.

Musical score for "The Rose Tree". The top staff is in treble clef with a key signature of one flat (B-flat). The melody begins with a wavy line indicating a trill on the first note (F4). The music includes a "Rit." (Ritardando) marking. A triplet of eighth notes is present. The lower staff provides fingerings for the melody, with numbers 1-5 and slurs indicating phrasing.

The musical score consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It begins with a 'Rit' (Ritardando) marking and a dotted half note. This is followed by a series of eighth notes, some beamed in groups of three, and a 'loco' marking above a section of eighth notes. The piece concludes with a 'Rit' marking and a final note. The bottom staff contains a sequence of numbers: 16 13, 15 13, 15, 15 13 15, 15 13, 15, 15 13, 13, 15 13, 15 13, 16 15 13, 15 17 15 13, 15, 15 13, 15 14 13, 13 13, and (19). These numbers likely represent fret positions or specific notes on a fretboard.

* Played ahead of the beat

The second system of the musical score for 'The Little Boat' consists of two staves. The upper staff continues the melody from the first system, featuring a series of eighth and sixteenth notes, some beamed together, and a final half note. The lower staff contains the bass line, which includes a wavy line indicating a tremolo or a specific rhythmic pattern, followed by a series of notes and rests. Above the bass staff, there are five 'full' markings with arrows pointing to specific notes, indicating full chords or full notes. The system concludes with a double bar line.

[illegible]

8va

16 16 16 18 16 18 16 20 16 18 16 22 16 18 16 22 21 21 (21) 22 22 22 (22)

1/2 1 1/2 1 1/2 1 1/2 1 1/2

loco

(6) 5

8va loco

1/4

(8) 5 8 6 8/10 8 10 13 14 15 13 17 13 15 13 15/17 16 13 16 18 20 (20) (20) 10/12

J Half-Time Feel
N.C. (Am)

Musical notation for section J, Half-Time Feel, N.C. (Am). The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: (12) 13 15 12 (12) 10 10 10 12 (12) 10 12 10 10 12 10 12 10 10 12. There are wavy lines above the staff indicating a tremolo effect.

End Half-Time Feel
N.C.

Musical notation for section J, continuing from the previous staff. The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: (12) 13 13 12 15 18 10 13 16 10 20 19 10 16 18 18. There are wavy lines above the staff indicating a tremolo effect.

K Double-Time Feel
N.C. (Bb5)

Musical notation for section K, Double-Time Feel, N.C. (Bb5). The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: 1 1 4 1 1 4 1 1 3 2 1 3 1 1 1 4 1 3 3 1 3 1.

Musical notation for section K, continuing from the previous staff. The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: 1 1 4 1 1 4 1 1 3 2 1 3 1 1 1 4 1 3 3 1 3 1. There are wavy lines above the staff indicating a tremolo effect.

Musical notation for section K, continuing from the previous staff. The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: 1 1 4 1 1 4 1 1 3 2 1 3 1 1 1 4 1 3 3 1 3 1.

* Low mix gr 2 enters ad lib w/ bar

Musical notation for section K, continuing from the previous staff. The staff shows a melodic line with a key signature of one flat and a common time signature. The bass line features a sequence of numbers: 1 1 4 1 1 4 1 1 3 2 1 3 1 1 1 4 1 3 3 1 3 1. There are wavy lines above the staff indicating a tremolo effect.

Free Time

pitch A

Victory

By Eric Johnson, Roscoe Beck and Tommy Taylor

Intro

Funky ♩ = 154 Half-Time Feel

N.C.

§§ A

(C)

Drums

7

Gtr 1 (clean)

slight P M throughout

TAB

5 5 3 3 5 5 3 5 | 0 0 5 5 5 3 0 5 | 5 5 3 3 5 5

To Coda 2 \oplus $\overline{1}$.

Gtr 2: w/ Fill 1, 4th time only (Gm)
 Gtr 1: w. Fill 1, 2nd time (Bb)

Gtr 2. w/ Fill 2. 2nd tune only
 (C) (Bb) (C)

[illegible]

Fill 1
Gtr 1

slight PH

T
A
B

File 3
Otr 2

koto picking

TAB

FIN 4
Gtr 2

The musical notation for guitar 2 shows a melodic line in 4/4 time, consisting of eighth notes. The fretboard diagram below it shows the fret numbers for each note: 12, 10, 11, 12, 10, 9, 10, 8. Each fret number is accompanied by a 1/4 note symbol, indicating the duration of each note.

(F)

I. Dm7 Gm7sus4

w/ bar

2. (Dm) (F/C) Gm11 N C (C)

To Coda 1

* "Koto picking"

1/2 1/2 1/2

Gtr 2 w/ Fill 2 (Gm) (Bb) (C)

(Gm)

D.S. al Coda 1 (take repeat)

(Bb) (C)

Fill 2

Gtr 2 clean 8va

f H.H. let ring

6(18) 10(22) 5(17) 5(17)

TAB

⊕ Coda 1

D

Gtr 2: w/ Riff A, 4 times
N.C.(F)

E Guitar Solo

F5

Rhy. Fig. 1

Gm7

Eb⁶₉

Gtr 2 w/ Rhy. Fig. 1 3 times same

F5

Riff A

Gm7

Riff A

Gtr 2 (clean)

Musical score for "The Sound of Silence" by Simon & Garfunkel. The score is for guitar and includes a melody line and a bass line. The melody line starts with a Gm7 chord and an 8va marking. The bass line includes fingerings and a "full" marking. The score is in G major and 4/4 time.

Gtr 2 tacet
 Ebsus2

NC (F) Eb NC (Cm) Bb

loco

The fretboard diagram shows the following fingerings:

- Measure 1: 6, 6, (6/3), 6
- Measure 2: 1, 3, 1, 3, 6
- Measure 3: 6, 6, (6/3), 6
- Measure 4: 3, 3, 4, 6

Excerpt 2

(C)

w/ bar

⊕ Coda 2
(Bb)

The first system of the musical score for 'The Rose Tree' consists of a treble clef staff and a bass clef staff. The treble staff contains a melody with a key signature of one flat (B-flat) and a 2/4 time signature. The melody is written in a simple, folk-like style. The bass staff contains a bass line with a key signature of one flat and a 2/4 time signature. The bass line is written in a simple, folk-like style. The system is divided into two measures by a double bar line.

Gtr 2 w/ Fill 3

Example 6-10

Musical notation for Example 6-10, showing a treble clef staff with eighth notes and a bass staff with fingerings.

G

N.C. (C) N.C.(F) Gtr 1. w/ Rhy Fill 1, 5th time only

Gr 1. w/ Rhy Fill 1, 5th time only

1., 3. (Dm) (F/C) (Bb) 2. Dm7 Gm11

w/ bar

The image shows a musical score for the song 'The Rose Tree'. It features a treble clef and a key signature of one flat (Bb). The score is divided into two systems. The first system contains measures 1, 3, and 4, with chords (Dm), (F/C), and (Bb) indicated above the staff. The second system contains measures 5, 6, and 7, with chords Dm7 and Gm11 indicated above the staff. A double bar line is present between measures 4 and 5. The notation includes eighth and quarter notes, rests, and a wavy line indicating a tremolo or sustained note in the final measure.

Rhy Fill 1
Gtr 1

T
A
B

0 5 8 5 7 7 5 8

4.

Dm F/C B♭ C

5. N.C.(Dm) (F/C) (B♭)

6. Dm F/C B♭ maj9

w/ bar

H

Gtr. 1: w/ Riff B, 8 times
N.C.(F)

(C/E) (Dm) (F/C) (B♭)

(F) (C/E) (Dm) (B♭) (C)

(F) (C/E) (Dm) (F/C) (B♭)

Riff B
Gtr. 1

TAB

F (cont. w/delay)

(C) (Bb) *pp* let ring H.H.

Gm 4 w/ bar H.H.

let ring H.H. H.H. H.H. H.H.

full (6) 7 5 5 2 1 2 7 5 7 5 3 5 1 3

8va let ring H.H. H.H. 4 w/ bar

NOTATION LEGEND

Examples of bending techniques on a guitar staff and tablature:

- Bend (half step):** Treble clef shows a half-step bend from F to F#; Tab shows 12 bending to 13.
- Bend (grace note):** Treble clef shows a grace note bend; Tab shows 12 bending to 12.
- Bend (whole step):** Treble clef shows a whole-step bend from F to G; Tab shows 12 bending to 13.
- Bend (whole and half steps):** Treble clef shows a 1.5-step bend from F to G#; Tab shows 12 bending to 14.
- Bend (two whole steps):** Treble clef shows a 2-step bend from F to A; Tab shows 12 bending to 15.
- Bend and Release:** Treble clef shows a bend followed by a release; Tab shows 13 bending to 15 and then back to 13.
- Prebend (string bent before picking):** Treble clef shows a prebend; Tab shows 15.
- Compound Bend and Release (only first note plucked):** Treble clef shows a compound bend; Tab shows 13 bending to 15 and then back to 13.

Examples of vibrato and sweep techniques on a guitar staff and tablature:

- Compound Bend and Release (every note picked):** Treble clef shows a compound bend; Tab shows 13 bending to 15 and then back to 13.
- Slight Bend (microtone):** Treble clef shows a slight bend; Tab shows 13 bending to 13.5.
- Unison Bend:** Treble clef shows a unison bend; Tab shows 15 bending to 15.
- Vibrato:** Treble clef shows a vibrato; Tab shows 15.
- Wide Vibrato:** Treble clef shows a wide vibrato; Tab shows 15.
- Rake Strings:** Treble clef shows a rake; Tab shows 12.
- Sweep Picking:** Treble clef shows a sweep; Tab shows 10, 9, 8, 7, 6, 5, 4, 3, 2, 1, 0.
- Vibrato Bar Dive and Return:** Treble clef shows a vibrato bar dive; Tab shows 0.

Examples of vibrato bar and legato techniques on a guitar staff and tablature:

- Vibrato Bar Scooping:** Treble clef shows a vibrato bar scoop; Tab shows 4, 5, 7.
- Vibrato Bar Dips:** Treble clef shows a vibrato bar dip; Tab shows 4, 5, 7.
- Legato Slide:** Treble clef shows a legato slide; Tab shows 17, 15.
- Shift Slide:** Treble clef shows a shift slide; Tab shows 17, 15.
- Pull-Off:** Treble clef shows a pull-off; Tab shows 17, 15.
- Hammer-On:** Treble clef shows a hammer-on; Tab shows 15, 17.
- Legato Phrasing (first note picked only):** Treble clef shows a legato phrase; Tab shows 15, 17, 18, 17, 15.
- Ghost Note:** Treble clef shows a ghost note; Tab shows (9).

Examples of staccato and phrasing techniques on a guitar staff and tablature:

- Staccato Phrasing:** Treble clef shows a staccato phrase; Tab shows 5, 5, 5, 5.
- Choppy Phrasing (extreme staccato):** Treble clef shows a choppy phrase; Tab shows 5, 5, 5, 5.
- Fret-Hand Muting (percussive tone):** Treble clef shows a fret-hand mute; Tab shows X, X, X, X.
- Pick-Hand Muting:** Treble clef shows a pick-hand mute; Tab shows 5, 5, 5, 5.
- Tremolo Picking:** Treble clef shows a tremolo; Tab shows 5, 7.
- Prebend (with bar):** Treble clef shows a prebend; Tab shows 5.
- Trill (fast hammer-on/pull-off combination):** Treble clef shows a trill; Tab shows (7, 9), 7.

Examples of harmonic and tapping techniques on a guitar staff and tablature:

- Pick Scrapes:** Treble clef shows a pick scrape; Tab shows X.
- Open Harmonic:** Treble clef shows an open harmonic; Tab shows 12.
- Pinch Harmonic (with pick):** Treble clef shows a pinch harmonic; Tab shows 7.
- Harp Harmonic:** Treble clef shows a harp harmonic; Tab shows 7(19).
- Artificial Tap Harmonic:** Treble clef shows an artificial tap harmonic; Tab shows 0, 12.
- Tap-On Technique:** Treble clef shows a tap-on; Tab shows 17, 15, 12.
- Bend and Tap-On Technique:** Treble clef shows a bend and tap-on; Tab shows 4, 12.

Eric Johnson

tones

soulful terrain

friends

emerald eyes

off my mind

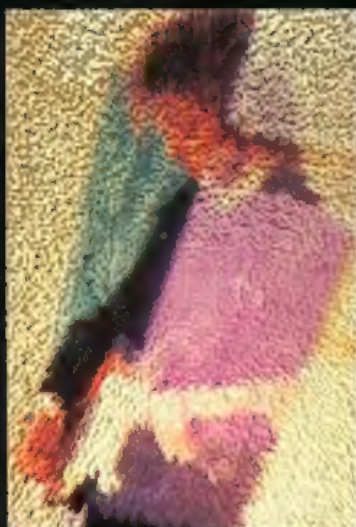
desert song

trail of tears

bristol shore

zap

victory



ISE 28 95 1-x



HL00694911



HAL • LEONARD